

1268.a.1



e f g h i k l m  
 n o p q r s t  
 u v w x y z  
 1 2 3 4 5 6 7 8 9 0  
 a b c d e f g h i k l m  
 n o p q r s t u v w x y z

The Foundation of Writing for the Practice of Beginners

c c a. l l b. i i t e d d e e s s c c o o. S s f c e g  
 v h . i i . l l k k . l l . i i n m . i i n . c o . i i  
 v p c c q . i i r . s s . s s l l t . i v t n w a v . i y . z  
 a b t d d e e s g h i k l m n o p q r s t v u w x y z

---

c c a. l l b. c c o d d e e . s s f c e g g . h . i . l l k k l l i i n m  
 i n . c o . s s p c q q . i i r . s s s s s s . l l l . c c q q r . i i  
 c c q q w w . i n w . x x x . i i y y . c c z z . l l d d e e  
 a b c d e f g h i k l m n o p q r s t v u w x y z & c  
 C o c k e r

**A**lthough the English bill  
m n o p q r s t u v w x y z z  
in Building, so in Writing, we  
must at the beginning, lay a firm  
foundation; otherwise the Super-  
structure will never answer our  
expectation.

Art & wisdoms quintessence, whose radiant rays  
fforth in bright sparkling Excellent blaze  
unfolds in Writing

ff

By good Examples square yo. life; be wise  
Times fore-lost grasp, & think of Deaths surprize.

---

**C**onfident y<sup>r</sup> virtuous Attainments  
in yo. minority will procure you  
Preferment in maturity; as w. Writing &  
Arithmetic are none of the meanest.

---

A B C D E F G H I K L M N O  
P Q R S T U V X Y Z







Diligence winnes Experience Arts grand prize.  
Skilfull Acquirements binde youths Exercise.

---

Diligence, the handmaid of Providence, is  
Parent of Intolligence and y<sup>e</sup> noble Dispenser  
of Excellence; all Arts and Sciences are  
at her command: shee crownes all her Sonnes  
and Lovers with Riches & honour.

---

Aa Bbb Cc Dd Ee Fff Gg Hhhh Ii  
Kk Ll Mm Nn Oo Ppp Qq Rrr  
Ss Tt Uu Vv Ww Xx Yyy Zz &



Excelling works, dazzling beolders eyes,  
Display their Authors famous qualities.

---

recommunicat<sup>d</sup> all vaine imaginations  
from yo<sup>r</sup> minde, and remembor to run  
in the way of y<sup>e</sup> diuine Commandm<sup>ts</sup>:  
leading to immortal Felicitie.

---

A B C D E F G H I J K L  
M N O P Q R S T V W X Y Z





carefull hand writing quainly blazons forth  
Experiences, & h<sup>is</sup> mindes h<sup>is</sup> w<sup>it</sup> work.

---

care every Stroke with perfect full & small.  
Let every Letter tend and bend one way.  
Keep due, and true proportions in y<sup>e</sup> all.  
With care yo<sup>r</sup> Ingenuity display  
In their true tract & right Order. Then  
You may in time deserve to be Golden Pen.

---



Labid de o f g h i k l m n o p q r s t u v w x y z c

How quickly honours blaze extinguish'd is!  
Riches have wings: pleasures are far from bliss.

---



Honoured Sir, I have examined  
and ballanced all the Accounts  
remaining betwixt yo<sup>r</sup> self and  
Mr Samuel Dormer & I find  
him Dr in y<sup>e</sup> sume of ten pounds.

---

A B C D E F G H I K L M N O P Q R S T U V W X Y Z &



a b c d e f g h i k l m n o p  
q r s t u v w x y z c.

---

Unnumerable inconveni-  
encies, incommodities, and  
Circumbrances accompany  
miserable mankind. and

---





*A a b b c d d d e e f f f g g h b i k k l*  
*m n o p p q r s s t t v u w x y z &*

---

*nowledge and Learning, Riches and*  
*Honour, even in their most resplendant*  
*Gallantry, are all but insignificant*  
*Pageantry without Pietie and Virtue.*

---

*A B C D E F G H I K L M*  
*E. Cocker. N O P Q R S T V W X Y Z*



A a b c d e f f f g h i k l l l m n o p p  
Q q r s s s t t t t u v w x y y z &

---

et every day produce some curious Lines  
That may commend thy Genius, & thy Pen.  
Let all thy Undertakings and Designes  
Tend to Gods Glory, and the good of men.

---

*Exer.* A B C D E F G H I K L M N  
O P Q R S T U V W X Y Z



A B C D E F G H I K L M  
N O P Q R S T V W X Y Z

---

**S**oney is the grand Commander of all  
Sublunary Injoyments; the Elixir<sup>ch</sup> w<sup>ch</sup>  
turnes Discontentments into consolations.  
**C**ocker the Sinewes of War, and y<sup>e</sup> Herauld of peace.

---

A b c d e f g h i k l m n o p p q r s t t r u v x y y z &

1. H. 1611



Checker

No Lines, zones, Tropicks Writings worst I can measure.  
The quill yeilds boundlesse profit mixt with pleasure.

O Arts or Sciences tend more to advancement of  
Trade, and the honour of a Nation than faires  
Writing & Arithmetick, and Excellency in  
them renders a man an Instrument of his own  
and his Countreys Happiness.

A B C D E F G H I K L M N O P Q R S T U V W X Y Z &c



A b c d e f g h i k l m n o p q r s t u v x y z &

---

what amiable and admizable Productions proceed  
from y<sup>e</sup> powers of Industrie! all the magnificent  
Monuments under y<sup>e</sup> Sun derive from her their  
Glory: thousands of Praises, yea innumerable  
Encomiums will not reach the altitude of her worth.

---

Hopefull youths, acquire by Exercise  
Faire writings, and Arithmeticks rich prize.  
Edw. Cocker &




A b c d e f g h i k l m n o  
p q r s t u v w x y z &

To meke virtuous communication.  
Excommunicate enormous vanities.  
Evermore countenance innocencie.  
Court amitie; entertain contentment.

---

(order)



Quickly with fervent zeale time past redeeme  
Love labour & excellent workes esteeme.  
Qualifie your exorbitant passions with the  
sweet harmony of quietnes, and patience;  
for he that injoyes peace and tranquility  
within himselfe may bid defiance to Mars  
his thundring Drummes & Scaring Canons.

A B C D E F G H I K L M N O P Q R S T U V W X Y Z &  
Cocker





A B C D E F G H I J K L M  
N O P Q R S T U V W X Y Z

---

*R*esolution brings the Learner to imitation,  
encourages him to practice, prompts him to  
continuance; and at last advances his  
aspiring Genius to admirable performances.

---

Cocker.

*R*ewze up thy Genius & exalt thy minde  
The quintessence of noble Skill to finde  
A b c d d e f f g h h i k l m n o p q r s t v u w x y z



Wiltu den Christen in ywer yfent  
vint pekelen d'antwinn p'ommy

---

dat den Adorren gh'gyn  
n'el'ymms in d'op'ch'g'el'z' d'or' d'v'n'v'n'z' d'z' d'z'  
f. d'or'g'





Chancery hand.

Aa Bb Cc Dd Ee Ff Gg Hh  
Ii Jj Kk Ll Mm Nn Oo Pp Qq  
Rr Ss Tt Uu Vv Ww Xx Yy Zz

---

young Mattitones by minding y<sup>e</sup> height &  
depth & apertone of h<sup>e</sup> With y<sup>e</sup> wynnig &  
the distantes of Wordes mty become extell<sup>t</sup>

---

Aa Bb Cc Dd Ee Ff Gg Hh Ii Jj Kk Ll Mm  
Nn Oo Pp Qq Rr Ss Tt Uu Vv Ww Xx Yy Zz

corley



Chancery hand.

Aa B C D E F G H I J  
K L M N O P Q R S  
T U V W X Y Z

young Mattrednepe by minding y<sup>e</sup> heightes  
depthes & proportions of h<sup>e</sup> With y<sup>e</sup> opening &  
the distatures of words m<sup>y</sup> becom<sup>e</sup> extell<sup>e</sup>

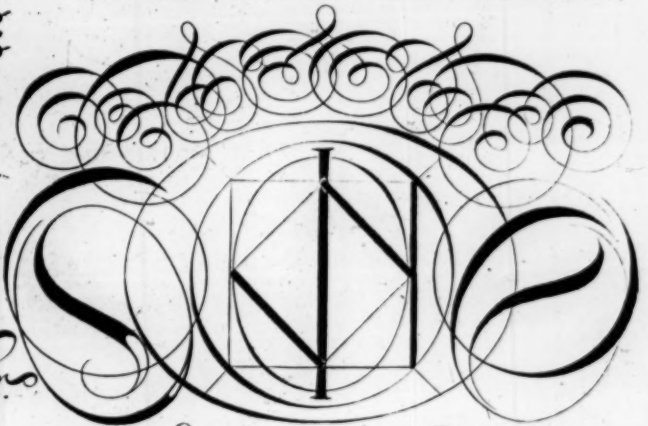
Aa B C D E F G H I J K L M  
N O P Q R S T U V W X Y Z

copy.



Cochin.

Call to advance faire Writings Exercise  
Presents you here with all its Mysteries.



See the Explanation hereof in the Directions.

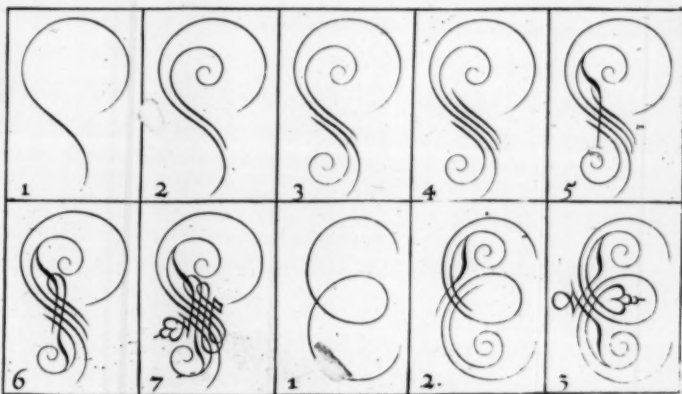
See the 100.



*Seen.*



since your ambition prompts you to Excellency in  
the making of curious Knots & Flourishes, I here  
present you with a Method for the exact performing  
of those belonging to Text Capitals.









cyphus latus in obliquo consistit.

*The Breakes of Exemplifying Court-hand*

adducas' SS' RR' d  
uod d d d d d d d d  
egh' gik' aym' / d d d d  
top d d d (R' z) d d d d d d  
d: d d d

**A New Invented Alphabet of Verses dignified with the choicest Rules of Writings curious Art: which if ingenious Masters please to set their Learners for Copies in the various Hands, they will at once enrich them with the Theory and Practice of Pen-man-ship.**

*Learners forget what Teachers wisely say,*

*But Precepts and Examples is The Way.*

**A**dvance your head above your Desk at least  
A Span; look strait, and bear therefrom your breast.  
**B**ear your pen lightly; gripe it not too hard:  
Rule double Lines: Your Copy well regard.  
**C**lear may you write, if with Gum Sandrick you  
Your Paper pounce. Write not too fast, but true.  
**D**raw with red Ink, or Black Lead, every Letter,  
Then write them o're: thus will you learn the better.  
**E**very small Part and particle first learn  
To make of Letters: Breaks do much concern.  
**F**rom word to word observe a small o's space,  
And with true distances your Letters grace.  
**G**race every Stroke with perfect full and small:  
At Heads and Feet keep even your Letters all.  
**H**air strokes, with light poize, the pens edge desire,  
Full Strokes, with heavier pulse, the flat require.  
**I**ncline your right hand from you; strait extend  
Two fingers; and your thumb's joyn't outward bend.  
**K**nots and rare flourishes to please the mind,  
May have their Models by black Lead design'd.  
**L**ike standing Corn blown gently by the wind,  
Let all your Letters be one way inclin'd.  
**M**ake Compass Letters others eyes delight  
With their exact diameters and white.

**N**o blot, nor blurs for shame. Observe the stem  
The i, and o, all Letters come from them.  
**O**bserve where Oval strokes, where Circles may  
In various hands your Excellence display.  
**P**roportion is the Quiniescence of Art,  
Which to the Life express in every part.  
**Q**uaint Strokes take life from an inverted Pen,  
Presenting shapes of Fish, Fowls, Beasts and Men.  
**R**arest of Arts, Use to Perfection brings,  
Who bates Industrious wayes must leave these things.  
**S**trokes which descend from right to left make small,  
From left to right express with Fulness all.  
**T**urn round your Paper, if you'l not be vex'd  
In making rarest Flourishes in TEXT.  
**U**se a swift flying motion of your hand,  
Sweet strokes, choice Letters, you may thus command.  
**W**ise men their Friends will try before they trust,  
So you your Pen, and Ink, and Paper must.  
Ten  
**X** things should Pen-men have, a Art, Knife, Rule, Books,  
Quills, Pounce, Slate, Hone, Sand, and best Ink of Rooks.  
**Y**our head and heart, your hand and eye must bend,  
To make the motions of your Pen transcend.  
**Z**ealously mind what Pen-men most concern,  
Th' Examples imitate, the Precepts learn.

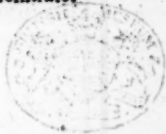
Masters may teach their boyes ten thousand times,  
For want of writing down their Rules in Rhymes.  
But if they take this course, in spite of Fate  
The dullest soul will have it in his Part.

## OF A PEN-KNIFE!

**N**either the Cuttler, nor the Mark can warrant a Pen-Knife good, for though the best Workman commonly performs the best Work, yet the most Exquisite cannot alwayes hit the most excellent Temper. He marks them all alike, let them prove how they will. The best are to be found amongst those made of Razer Metall; which are wrought down from a thick Back to a curious thin Edge; which being tried by use is best recovered by running of it gently over a fine Hone with Sallet Oyl, and afterwards smoothed on the rough side of a Thong of Neats Leather or the top of your Shoe. You may best set an Edge on a common Pen-Knife, with a fine gritted Whetstone and Water. Whet not your Pen-Knife crosse over the Blade, but draw it side-ways over the Hone or Stone, so will the Edge quickly come to perfection with less prejudice to the Blade.

*How to make a Pen.*

**T**Ake a Quill that is round, hard and cleay, the First, Second, Third or Fourth in the Wing of a Goose; or the First, Second or third in the Wing of a Raven or Crow: Shave the thin Skin off with the back Edge of your Pen-Knife. Then hold it in your left Hand betwixt your Fore-Finger, Middle-Finger and Thumb, with the Feather end from you: Enter your Knife in the Back thereof, and cut off about a quarter of an Inch sloping; which cut answer even against it on the other side. Set the Edge of your Knife just in the middle of the first cut, and even in the back, and by gentle thrust make a short slit; then put the end of another Quill, or the Peg of your Pen-Knife Haft, if it has one, into the end thereof, then hold your left Hand Thumb hard upon the back of the Quill, so far as you would have the slit to go, and thither by a dexterous motion force up the slit. This being done the best way will be to proportion the length of the slit according to the strength or weaknes of the Quill, by cutting off so much of the Quill as you find superfluous; which done begin to fashion the Nib by shaving down the sides gradually and equally, but in so doing turn the Edge of your Knife toward the back of the Quill, and incline it as little as may be toward the hollow. When you have most exquisitely proportioned the Nib, and brought it almost to an invisible point on both sides the slit, then with curious care address your self to finish the Nib, which is the nicest piece of Artifice belonging to the making of a Pen, which to perform do thus, hold the Quill in your left Hand betwixt your Fore-Finger and Middle-Finger, laying the hollow end of the Nib upon your Thumb Nail, then placing the Thumb of your right Hand close under that of your left; enter the Edge of your Knife even in, and crosse over the back of the Nib sloping, then immediately turn the Edge down right, and cut it off upon the Nail; which if it be clearly done, will give a little Snap: Then cradle him, and shoulder him as you please, this is the most exact description to my practised way of making a Pen, as I can possibly in writing demonstrate.

*How*

*How to hold the Pen.*

**S**INCE peoples Hands are as various in the Shapes and Portions as their faces, how can it be reasonably expected that an Artist should be able to present the World with Rules, that might prove of so universal Utility, as to quadrat with the Nature and Conditions of every one's Hand? No, here impossibility confronts us since some begin in their tender Years before their joynts are well knit, or their Sinews confirm'd with answerable strength to govern the Pen; and on such we cannot reasonably impose the exact way of holding the Pen. Some begin when they are arrived at Maturity, which is the best time, yet even then their Hands are like their Fancies, roving and unsteady: But since that is the only time for improvement, they must be perswaded to employ all the Forces of their Ingenuity, and all the powers of their Industry, to the Attainment of an accomplishment, so curious, commendable and absolutely necessary. Others there are, who though well stricken in Years, lament the follies of their Youth, and being necessitated as to the management of their Affairs, think it no dishonour to apply themselves to those things in age; which they neglected in Youth; and are resolved to learn to Write. Such Persons are commonly heavy Handed, their joynts are stiff and untractable, but it is impossible, he should ever wing them up to any considerable height of Curiosity. After all these Considerations, we judge it most convenient to wave particulars, and in favour to all Learners indifferently to deliver.

*The best General Rules for holding the Pen.*

**H**OLD the pen in your Right Hand, between your Fore-Finger, Middle-Finger and Thumb; with the hollow side down<sup>ward</sup>; Place your Thumb on the left-side highest, and bow it outward in the joynt. Fix your Fore-finger next on the top of the Pen, inclining toward the right side, near strait extended about a quarter of an Inch from the end of your Thumb. And about the same distance from the end of the Nib. Then, on the right side of the Pen, place the Middle-Finger near so much lower than your Fore-Finger, as that extends beyond the End of your Thumb; which put forth near to its full length. Lastly, either place your Third-Finger a small matter over the Little Finger outward, and so bear and move your Hand upon both their Ends, or place your Third Finger even above your Little Finger, and then rest, and move your Hand on the End of your Little Finger: So will your Hand have a free unwearied motion, as on its Center, with that Celerity and Dexterity, as no other way can possibly command.

Hold not your Pen too upright, nor too sloping, but let it rest betwixt the Second and Third joynt of your Fore-Finger. Turn your Hand somewhat outward, and let it not depend too much upon the hollow. Gripe not your Pen too hard, but find the Conditions of your Pen, by the motions of your Hand. Settle not your Hand to a dull way of drawing strokes or Letters, but always give it a kind of flying motion. Bear not too hard upon your Arms in Writing, nor force the Pen to express full strokes till you have applyed the flat Nib. And cut all Hair strokes curiously with the Edge, or the left Corner of the Nib. So much for holding the Pen.

*Of sitting to Write.*

**S**it upright from the Board or Desk whereon you write; bear your head at least the distance of a span from the paper; turn not your head aside, but look strait forward; writhe not your body either to the right or left, but place your self fairly before the paper or parchment whereon you write. If it be at your choice, sit not so long as to tire your body, but at an hours end rise and divert your self a while, that you may address your self to your Art again with a redoubled strength.

For a tryal of skill, and for your imitation in this curious Art, you are in the first place presented with a Copy of the Breaks of Secretary and Roman Letters. In order to your imitation of either, all the preparatory Directions being diligently observed, then begin; and proceed with this obliging Caution, viz. that you make the first part of a Letter well, before you proceed to the second, and the second exactly, before you venter upon a third, or the whole Letter; thus gradually make one Letter well, before you offer to imitate the least particle of another, so will the progress of your practice be crown'd both with pleasure and profit in the end. After this proceed to what hand you fancy, or your business most requires.

*Directions for the Set hand, and all sharp secretaries in the following leaves.*

**T**He Copy beginning with *A*. is written according to the set form practised in the dayes of old, and the rather, many are of Opinion that if their Children or Scholars attain to the writing of that hand well, they may write any other hand suddenly, easily, and truly. They may so indeed, for this hand requires that strict observance of the proportions of Letters, with their distances, and so firm a motion of the pen, as may afterward command any other. Yet I do affirm, that many write other hands excellently well, who never wrote one letter of Set Secretary. When you begin to imitate the Letters, be accommodated with a pen whose nib is in breadth the same with the minum strokes. Then practice such Letters first whose shapes help one to the making of another; as the *i, c, n, m, w*, then the *a, e, o, r, d*, next, *v, p, g, x, y, z, &c.* lastly, the *l, b, h, k, t, f* and *s*. Thus when you can make the small Letters rarely well, you may proceed to the imitation of the Capitals on the third leaf, which are proper both to that and this hand. This Consideration of the affinity or coherence of Letters, will be of grand concernment to all Learners of all hands. As for the round English Text, you must shape the nib of your pen to the breadth of the minum stroke, and variously apply the full mouth and the edge to the Cantons, but as for the Church Text, you may rule double lines for their Heads and Bases, and by cross lines on a broad rule draw down their perpendicular side Lines, and after fill their bodies with ink. As for the Court and Chancery hands, there needs no more to be said than this; That the left corner of the pens nib be cut shorter than the right; that you perfect your self in the Breaks of the Letters first, and then proceed with this Caution, that all downright strokes rather incline towards the left hand than the right.

*Directions*



*Directions for the mixt Secretary Hands in Mode, with the Italian Copies.*

*The Richest Pearls or Precious Stones most rare,  
With these delightful Hands must not Compare  
These charme the Readers Eye, and please his Mind  
Beyond what we in both the Indies find.*

**O**F all Sorts of Goose Quills, Flags are the best for these Hands: They may be written with Pens made of Pinions, or Seconds; but then their Nibs must be pared at the top, with a long slit, and rounded by shaving on the out Edges. These Hands are best written with a light Pulse, and a flying motion, the hollow of the Pen being turned inward toward the Right Hand, they requiring the use of the Pens Edge, and left Corner of the Nib. Here I might tell you that the Curfory mixt Hands depend upon the forme of a Circle, and that the various Italian Hands are obliged to the Oval, for their Eye-pleasing shapes. But I may say with the Orator

What can **S A Y I N G** make them believe, whom **S E E I N G** cannot perswade.

---

**V**iew the Copies, take your choice, they are all at your Service, fix upon that Hand, and hold to it which quadrats most with your Genius.

*Arts an Affliction where there's no Affection.  
Impatient Love stays not for slow direction,  
Lovers of Learning, Learning entertain  
As willingly as parched Earth does Rain.*

*Directions explaining the Mathematical Diagram, and the last Leaf.*

**T**HIS Complicated Figure was purposely Composed, that at one view, they might have a prospect of the Lights and Shadows belonging to all Hands whatsoever, from the largest Letter that can be contrived, to the smallest that can drop from the Pen; all their Parts and Particles are comprehended in this Characteristick; since all Figures to that in the description as may be.

First,



First, A perpendicular Line presents it self to our consideration, which verifies the old Maxim, entertained by the Pen-men, that all downright strokes must be full, and exprest with the full mouth of the Pen; we consider these as the body strokes of Letters, be they Capital or others; many strokes may be exprest in Text, Capitals, Knots and Flourishes, &c. which are excepted from this Rule.

Secondly, We consider the Lozenge a Diamond-like square, whose Diagonal Lines are first drawn down from the Perpendicular, the other drawn down from the side of the Oval to the Perpendicular. From the left hand towards the right declare, that all Lines in whatsoever Letters, knots, or flourishes, being so drawn, must be full. The contrary Diagonal lines of this Figure are to inform you, that all Lines drawn from the right hand towards the left must be small.

Thirdly, We come to consider the Oval which includes both the perpendicular and square. From the Top of the Perpendicular to the right hand of the Square, that part of the Oval being drawn from left to right, is full, but so that it begins with all possible fineness at the perpendicular Line, and then swelling out by degrees is thickest in the middle, betwixt the perpendicular and the aforementioned angle; and descends to the angle in its extreme fineness again; the opposite part of this Oval obliges us to the very same Considerations: so that these two parts shew how all Lines that have the same position, must be exprest both as to fineness and fulness, with this proviso, that they shall increase or diminish according to their proportions, which consideration will concern all the shadowed parts of this Diagram.

4. The next comprehending square hath three sides Light, and one shadowed; its basis and top Line shew, that all strokes from the Left hand to the Right should be small, and the two side Lines declare that when two Lines are drawn down as the body strokes of the Capital round Roman M. The first shall be small, the other full.

The Circumvolving Oval shews the lights and shades of all Figures and Strokes in that position.

The Appendices to this Diagram are Circles and Ovals, with a Cloud-figuring Flourish flying over all. We begin first to consider those figures on the sinister part, which are commanded each at one sweep, by an inverted pen, the nib turn'd toward the body, the hollow and feather end from you; the end of your middle finger to support the hollow, your thumb placed near an inch higher on the back thereof, and your fore-finger placed firmly an inch higher: then advancing your Elbow, and carrying your hand above the paper,

*With daring courage move your dextrous hand  
And all rare strokes in the French Mode command.*

*When I wrote THESE, if to my age you add  
The one half, and one fourth, and two years more  
The number seventy two will then be had,  
What was my age in years above a score?*

Græcæ Literæ

Α Β Γ Δ Ε Ζ Η Θ Ι Κ Λ Μ Ν Ξ Ο Π Ρ Σ Τ Υ Φ Χ Ψ Ω  
α β γ δ ε ζ η θ ι κ λ μ ν ξ ο π ρ σ τ υ φ χ ψ ω

E. I. N. I. S.